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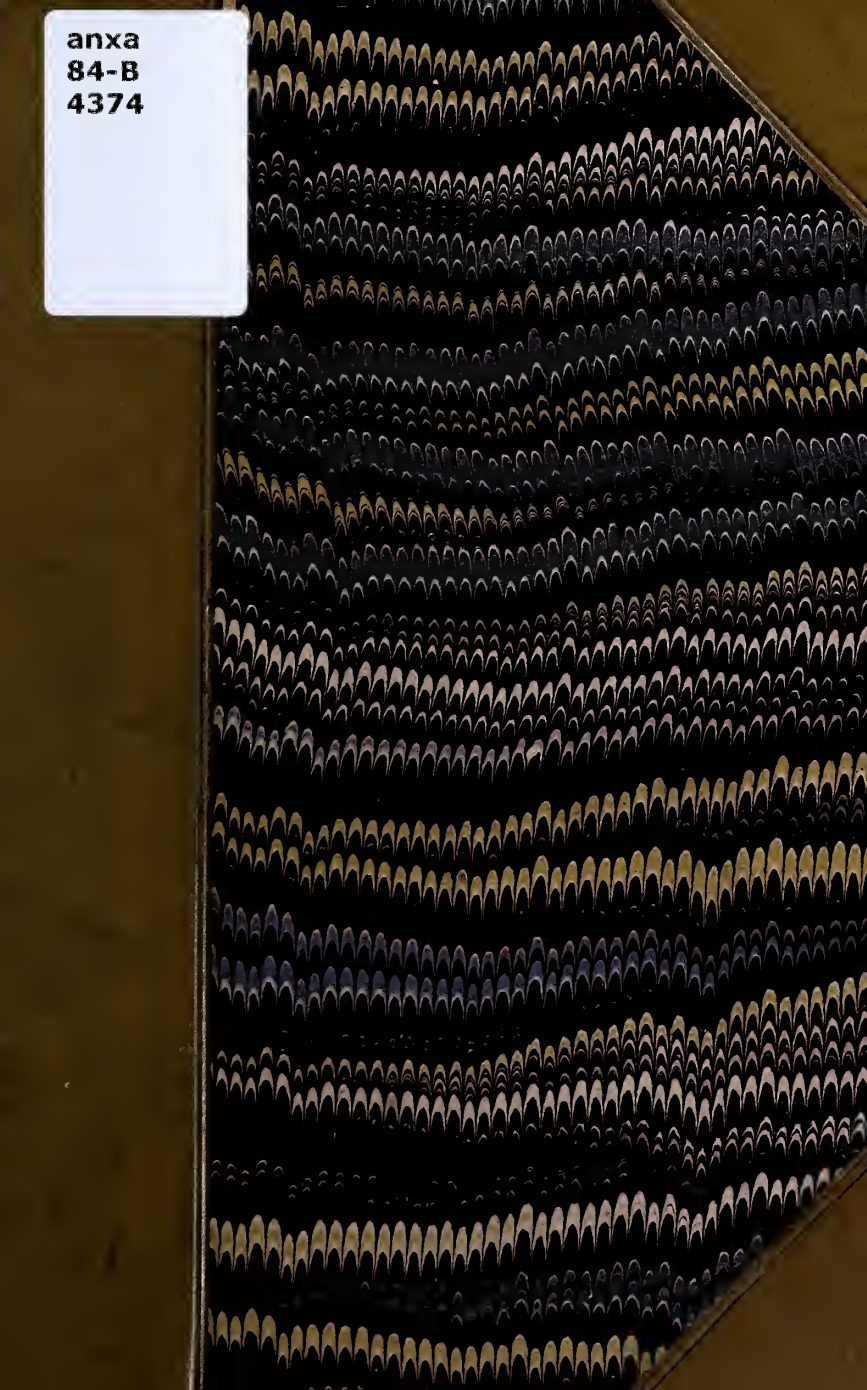

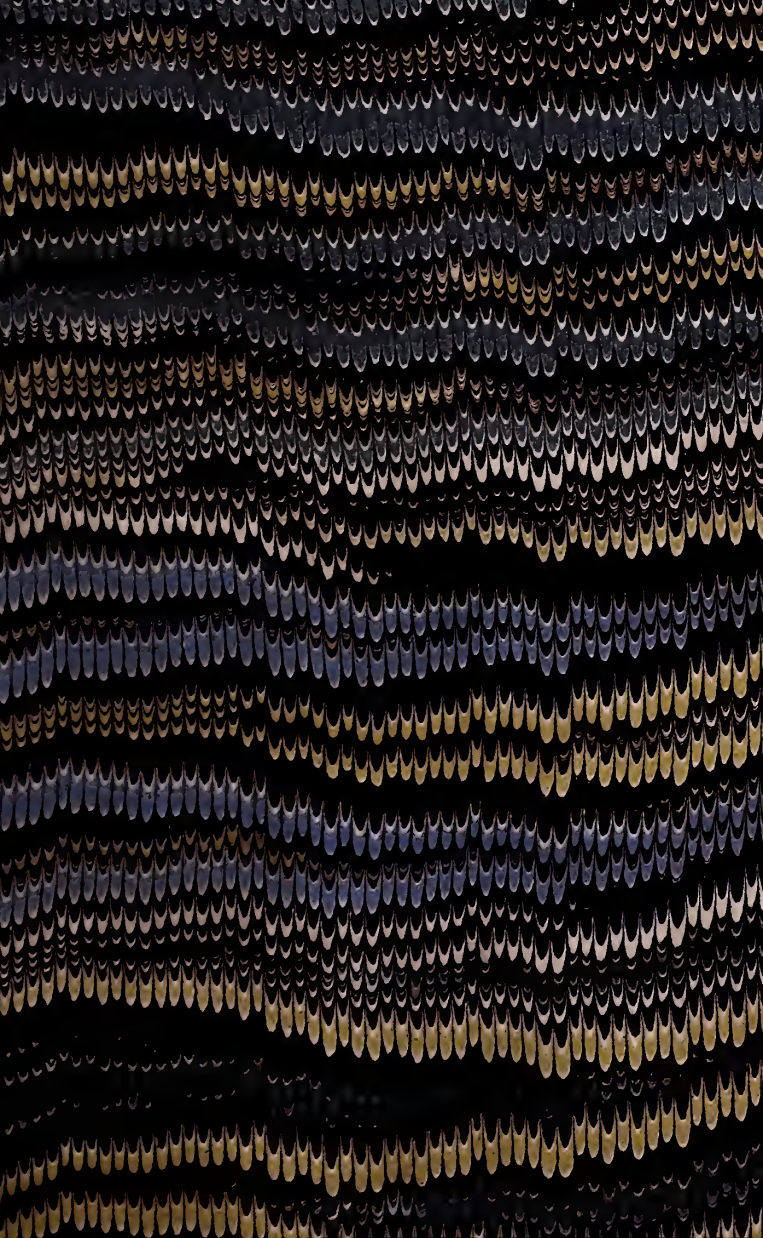

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A MANUAL

ON

FRUIT & STILL-LIFE PAINTING

IN OIL AND WATER COLOURS

FROM NATURE;

ALSO INSTRUCTIONS FOR

ELEMENTARY PRACTICE PREPARATORY TO BEGINNING TO PAINT,

WITH THREE ILLUSTRATIONS.

FOURTH EDITION.

BY W. J. MUCKLEY,

Author of "The Student's Manual of Artistic Anatomy," "Handbook on the Use of Colours, Vehicles," etc., "Manual on Flower Painting in Oil and Water Colours," etc., etc.

Ars probat artificem.

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PREFACE.

SINCE the Author prepared his Manual on Flower Painting in Oil and Water Colour, he has been desired to write the present Handbook on Fruit and Still-Life Painting.

In acceding to this request, he is conscious of having repeated to some extent in the present book, what has been stated in his former work. This was unavoidable, as the three subjects on which both of them treat, have so much in common with each other.

No treatise having, however, hitherto appeared, either on Fruit or Still-Life Painting, it was felt that a separate work on these subjects would be acceptable, as much that had been said with regard to painting flowers was insufficient, in many respects, for the painting of fruit and still-life. Moreover, the Author having made this branch of Art, as well as Flower Painting, a speciality during many years past, he was induced to offer by the present means such advice as he deemed would be of service to the student.

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INTRODUCTION.

Fruit painting was practised by the Schools of the past, more successfully than it is at the present day.

It was much esteemed by many celebrated figure painters of former times, who often engaged themselves on work of this description.

Even as far back as the culmination of pictorial art amongst the Greeks, four centuries before our own era, it is related that in one of the chief works by Zeuxis, grapes were so wonderfully represented, that birds mistook them for the natural fruit. Pausias of Sicyon was also a distinguished painter of works of this kind, and on the walls of the Pantheon are paintings of vases containing fruit of various kinds as decoration.

Many of the early German and Italian pictures are remarkable for the representations of the fruit and still-life contained in them, and painters of the 17th century, and others nearer our own time, appear to have taken much interest in the painting of fruit and still-life, although their general occupation was of a different character.

This kind of work may be practised with great advantage by painters of all subjects. The appreciation of colour, texture, and "quality," may be better cultivated by the imitation of fruit and still-life, than any other objects. The study would be a fitting preparation for all Art students at the commencement of their career, as a means for obtaining imitative power alone, when not intended as their ultimate profession. The old Dutch and Flemish painters were fully alive to its value in this respect. Rubens was a very masterly painter of fruit and still-life, and he never appears to have lost any opportunity for introducing it into his works, when he was able to do so with propriety.

The great skill in imitation possessed by Snyders, in the painting of animals in his hunting scenes, &c., was probably derived from the experience gained in fruit and still-life painting. Many of his large canvases in various collections, both in this country and abroad, were not originally intended as complete pictures, although now exhibited as such ; but they often represent only a number of separate studies of fruit and still-life on one canvas, for the sake of convenience. The large work by this master, exhibited at the Royal Academy in 1885, was an example of this description.

Van Os and Van Huysum, Rachel Ruysch, David de Heem, and other painters of the Dutch School, were

skilful painters of fruit and still-life, and they confined themselves during the whole of their lives mainly to subjects of this nature, and which brought them into great repute.

For decorative purposes, fruit has played an important part. All countries in which Art has been cultivated, have made much use of fruit and its foliage, for the ornamentation of most objects with which they were associated. The enrichment of several Greek and Roman architectural mouldings was derived from fruit.

The cornucopia, or horn filled with fruit, symbolical of peace and plenty, was much displayed by the ornamentists of antiquity, both in painting and sculpture. It was used amongst other materials for the decoration of architecture, and especially for the ornamentation of coins. Garlands and festoons of fruit are constantly to be found in the decorations of public and private buildings of that period.

Workers in bronze and clay also imitated fruit for the embellishment of their productions. It is recorded that in the time of Marcus Verio, there lived at Rome, a modeller in clay who imitated apples and grapes so nearly, that his works were not to be distinguished from Nature.

Some of the houses in Pompeii were decorated with paintings of fruit and still-life subjects, and we have accounts of grapes, pomegranates, figs, dates,

apricots, apples, cherries, and melons, being freely employed.

During the Renaissance period, fruit of all kinds was much introduced for general embellishment, and in Florence more especially various kinds of fruit were imitated in mosaics, and in that substance known as pietra-dura.

In our own time, fruit, in connection with flowers and foliage, has been and is still employed by ornamentists for all purposes of decoration; and there can be little doubt that these materials will ever constitute the source from which the decorative artist, whether painter or modeller, will derive his chief ideas in the future, for the enrichment of those objects with which he may have to deal.

DRAWING AND PAINTING FRUIT AND STILL-LIFE.

ELEMENTARY STUDY.

It is a remarkable fact that the painter of modern times has seldom been able to take up both fruit and flower subjects, and deal with them in a satisfactory manner. Indeed, both have rarely been attempted by the same painter, either in combination or in separate works.

Fruit and *still-life* have often been painted together, as in some respects the subjects resemble each other, and are much of the same nature.

The fruit painter has usually found the forms, colour, light and shade, and texture of flowers, so delicate and subtle, that the experience he has been able to obtain in the painting of fruit, has not qualified him sufficiently to paint flowers also; this most likely has arisen from imperfect education at the commencement of his career.

If the painter of fruit had been sufficiently careful in early practice, to cultivate the appreciation of the more delicate parts of Nature as they are presented in

fruit and its foliage, there is no reason why he should not have succeeded in the painting of flowers also.

It is presumed that the student, to whom the information in this manual is addressed, has not passed through any special training of art instruction, sufficient to enable him to begin to paint at once. It is therefore necessary that a course should be suggested and detailed. This has been made of such a length that, on the one hand, it may not be found too tedious to carry out properly, and, on the other, that it should be sufficiently thorough to ensure success when painting from Nature is commenced.

Fruit painting at the present time is for the most part practised by amateurs and young students, who have rarely ever been educated in Art beyond the barest elements, and who possess but little judgment as to the requirements of Art generally. As a result, it is seldom that a successful painting of fruit is to be found ; and even studies are very insufficient, the best being made by students of schools of art.

The work of preparation, therefore, must be commenced in earnest, by the drawing of simple and easy forms in outlines from flat copies with lead pencil. They may consist of ornamental curved lines of a rudimentary kind, or foliage, or objects of common use, such as jars, vases, glasses, &c., &c.

A few weeks should be spent in work of this

description. The contour must be carefully and truthfully drawn, but the lines at first need not be very thin or refined; the real purpose of the study, at this stage, being the education of the eye to the perception of simple form, and training the hand to follow what the eye may direct.

The outlines should be made large rather than small, and on good demy drawing paper. From these elementary forms, the student should go to more complicated ones, until he has obtained sufficient skill to draw from the round.

DRAWING IN OUTLINE FROM THE ROUND.

An attempt must now be made to draw from real objects. A basin, cup, vase, or a plate, seen in perspective, will furnish a suitable object for the purpose.

When commencing, the outline must be sketched in very faintly, and carefully, and the line should be so light that it may be readily removed with india-rubber. Much rubbing spoils the surface of the paper, and renders it difficult to work upon afterwards.

When an object has been copied with equal and symmetrical sides, the sketch may be turned bottom upwards for the purpose of detecting errors, which will be much more conspicuous in this position, than when viewed in the ordinary way. After the alteration has been made, the drawing should be lightened by rubbing, and a thin but firm line must be

drawn over it, having reference at every step to the object from which it has been made, as the finishing line progresses.

A few studies in this stage will be sufficient, so long as they are executed in a thorough and painstaking manner.

DRAWING IN OUTLINE FROM NATURAL FRUIT AND FOLIAGE.

Outlining from fruit and foliage may now be commenced, and a pear or apple, with leaves attached, will supply an interesting subject. But before beginning to work, a piece of white paper must be placed at the back of the fruit and foliage selected for study, so that the boundary of the forms may be distinctly seen in all their details.

The position for the fruit upon the paper must be first decided on, and then the chief stems and middle fibres of the leaves must be drawn in light outline.

After this has been done, the outside of the leaves should be drawn, and any details which may be present in the fruit, must also be added.

When the whole has been correctly sketched, it should be rubbed uniformly lighter, and a thin but intelligent line placed over it to make it complete, having constant reference to the natural object. Several drawings of this kind should be made before more difficult work is undertaken.

DRAWING IN LIGHT AND SHADE FROM THE FLAT.

A knowledge of the method of representing light and shade from flat copies is now necessary, so that the skill acquired may be carried into future and more advanced work.

For this purpose it is best to procure a few good lithographic studies of ornament, or any other object of a simple kind; these studies may be executed either in Black Chalk with the point, or in Sepia. They should be copied with the greatest care, and two or three drawings of this character will be sufficient. The student will then pass on from work of this description, to drawing in light and shade from the cast or round.

DRAWING IN LIGHT AND SHADE FROM THE CAST OR ROUND.

This and all subsequent work, must now be carried on in a room lighted on the north side by one window only.

The objects selected at this stage for imitation, should be placed near the window, so that the light may fall on them from the left, giving well-defined shadows.

A group of books with light covers, and of various sizes, and placed at different angles, may form the next study. The local colour, half-tints, and shadows,

will be for the most part flat, and, so far, easy of imitation. But a correct outline must be made of the books, before the shading is commenced. This need not be fine or laboured, but true in perspective.

The shading should be executed with either a soft lead pencil, or Conté chalk ; the general effect being first obtained, and the darker shadows kept rather lighter than those in the objects themselves.

When the work has reached this stage, the details and the darkest markings may be supplied, and the study finished.

Before, however, putting the work finally aside, it should be placed near to the books themselves, so that both may be seen together. By this means, any error which may be in the drawing, will be the better discovered, when the correction must be made accordingly.

Whenever it is possible to bring the drawing or painting, and the objects represented, together, for the purpose of comparison, it is desirable to do so ; as whatever discrepancies which may be present in the work, will be more easily detected.

THE IMITATION OF A CAST OF APPLES, &c., IN LIGHT AND SHADE.

The next efforts in shading should be in the imitation of objects having curved surfaces, as these will furnish gradations of half-tints from extreme light to

the darkest shadows. A plaster cast of a couple of apples or pears, may therefore form the next object for study; and this may be easily procured from a cast-maker.

It should be hung vertically against a drawing board, and in the light already mentioned. After a correct charcoal outline has been made upon rough double elephant paper, the shading with black Conté chalk should be commenced. The deepest shadows should be done first, keeping them a little lighter than those of the cast; and they should also be kept rather flat, and free from patches. Whenever irregularities occur, they should be removed with soft stale bread, squeezed with the thumb and finger to a point.

After the general effect of the shadows has been produced by the method suggested, the darkest half-tints must follow, uniting them to the shadows alluded to. Placing the study side by side with the cast at this stage of the work, must not be forgotten; and the corrections must be made as the work progresses.

The most difficult part of the undertaking will now present itself—namely the realization of the more delicate half-tints in the cast: and as they approach the high lights, the difficulty becomes greater, and more caution is required.

The cast and the drawing must now be brought together very frequently for comparison, and indeed

the subtler gradations necessary to completion, will not be perceived unless this is done.

The bread and the chalk point must be applied alternately, until at last the delicacy and roundness of the cast is fully realised. No doubt the work at this stage will be a little tedious, but it is usually found interesting. It should be borne in mind, that when the power to draw well in light and shade from the cast has once been acquired, it will serve all purposes of imitation of this kind afterwards.

The power of representation has only to be attained once, and is simply a matter of patience, and the work of a few months.

Should there be leaves and stems attached to the fruit, the drawing and general effect of these parts should be expressed at the time the fruit itself is being carried forward. Several studies of this kind should be made in order to confirm the power thus obtained, before beginning to paint, so that at last they may be produced with comparative ease.

The failure so often to be seen in fruit painting, is often due to the habit of trying to manage colour, and the difficulties attending its application, before the eye has been sufficiently educated to perceive light and shade alone, and to express it with the simple chalk.

PAINTING FROM THE CAST.

The cast from which the drawing has been made, as recommended, is also suitable for the next subject, and will serve for the first attempts for painting in monochrome.

The work having been thoroughly well done up to this point, sufficient experience will have been acquired to insure success in painting. New difficulties will now have to be undertaken in the use of oil colour. The idea which prevails amongst young students, that painting in oil is easier than drawing in chalk, is a delusion. It must not be supposed that unrestrainedly and loosely painting a study in and out again several times, with oil colour, may be called oil painting. No such work is worthy of the name. There is no special value in the material alone, unless it be associated with that knowledge which appertains to it.

When painting in oil, the brush is made to cover space upon the canvas, in a much shorter time than the point of the chalk or pencil would do.

The danger of allowing the hand to work without due restraint, and the necessary direction of the eye and mind, will be apparent. A habit of this kind is often formed, and should be much guarded against.

When painting in oil, every touch with the brush ought to be well directed, and the hand should never

be permitted to work on its own account. Whenever this may occur, the manipulation will have an inane and unmeaning character; instead of being the outcome of intelligence, and cautious restraint.

SETTING THE PALETTE FOR MONOCHROME PAINTING, MIXING OF TINTS, AND METHOD OF PROCEDURE.

To paint from the cast, only a few colours are required, namely,

Flake White.
Blue Black.
Light Red.
Yellow Ochre.
Ivory Black.
Raw Umber.

The White should first be brought to a proper consistency by thinning with either linseed or poppy oil, to which a little oil of lavender has been added.

The White should always be used as thickly as possible, whether employed separately or in combination with other colours.

A dark neutral hue must be made by mixing Raw Umber and one of the Blacks together. A variety of tints should then be formed, by adding White to the neutral hue. About half a dozen will be sufficient, and they should be mixed so as to represent the shadows and half-tints of the cast; but the lightest should be an imitation of that tint on the cast, which is near to the highest lights. Should the cast be white, the Flake White alone will represent the lights.

Reflections will be present in various parts of the cast, which may be imitated either by the addition of Yellow Ochre, or Light Red, or a mixture of both, combined with the other tints.

It should be understood that the painting should not proceed unattended with careful observation, as to whether the colour to be applied to the canvas, really matches that of the cast. Even the more delicate gradations should be prepared with the brush on the palette, and before this has been done, the canvas should not be touched with colour. The hand, indeed, should do but little work in comparison with that which the eye and mind are called upon to perform.

Ordinary canvas or millboard will serve for the studies now recommended ; if the former be used, it may be tacked on to a drawing board. But, if expense is of no consideration, it is best to place the canvas upon a wedged strainer. All of these materials can be procured from artists' colourmen.

In painting from the cast the utmost completeness must be aimed at in the first painting, and only a small portion should be done at a time.

Although this advice may be carried out by the student in the most thorough way possible, at this stage of practice, the imperfections in the work will nevertheless be very numerous, and quite sufficient to warrant a second, and probably a third painting.

After the first painting has been allowed to dry properly, those brush marks, or rough parts which interfere too much with the surface of the study, must be removed by gentle scraping, and a keen table-knife may be used for the purpose.

Some uncertainty may be felt in ascertaining if the study be sufficiently dry to allow of being scraped. This may be removed by breathing on the newly painted work; when that part of the surface which is properly dry will become dulled by the breath, while that which is wet will remain glossy, and should not be interfered with.

Before beginning the second painting, a smear of linseed oil and copal varnish, mixed together, should be applied to the study with a stiff brush, in order to assist the new colour to unite with that which has already been applied to the canvas. It will be best to do this while the surface of the work is dull after being breathed upon.

A part of the first painting should be allowed to remain untouched by subsequent work, and if it has been properly executed, there will be sufficient opportunity for this practice to be observed.

A third painting should seldom be required, but when found necessary, most of the previous work ought to remain in its original condition.

Whenever much of the first painting is covered by a second, and the second by a third, an opaque and disagreeable effect will probably be the result.

The best work is executed with the least hand labour, as it requires more direct thought and purpose.

Any attempt by the student, in the early part of his career, at what is called general effect will most likely result in general nonsense; for he is usually incapable of understanding the proper meaning of the term, and a true conception of it is only to be acquired through much practice in careful working.

During the progress of the work, the study should often be placed near the cast for comparison, and the necessary alterations made accordingly.

To finish at once should always be the aim, from first to last. It will be found easier to obtain the colour and true resemblance of the cast by one painting, when this can be done, than by any subsequent work. The tints, when rightly mixed, and skilfully laid on with the brush in the first painting, will always give the desired effect. But in a second or third painting, although the colour of the tints mixed may be exactly the same as those employed in the first, yet they will, when laid thinly over the first painting, produce a bluish grey, unlike the colour of the cast. This must be counteracted by the addition of light red.

If the second painting be executed as solidly as the first, the inconvenience alluded to will not present itself; but it is likely that the work will appear opaque and heavy. When painting in monochrome,

the shadows should be kept a little lighter than the cast, until the final retouching takes place at the completion of the study. When this practice is observed, parts, in the deepest recesses of the cast more especially, will appear darker than the study, when both are viewed together; and some of the secondary shadows on the cast may also suggest alterations in the work.

These are best effected by what is technically called glazing. Burnt Umber and Ivory Black in combination will be sufficient for the purpose, and, thinned with copal varnish and raw linseed oil, may be applied to the dark parts of the shadows referred to. Vandyke Brown may sometimes be substituted for Burnt Umber.

Glazing should be performed with only sufficient vehicle to render the colour transparent with which it is mixed; if too much is used it will not keep its place on the canvas. Glazing should be employed with discrimination, for it is not absolutely necessary, and when too freely used gives a rotten and horny look to the work.

Before beginning to repaint, it is necessary to prepare the surface of the work, in order that the fresh paint may readily unite with that previously laid on the canvas.

To do this the study must be breathed upon, and while the surface is dull, a stiff brush containing a

little linseed oil should be rubbed lightly over it. Any excess of oil that may remain on the study after this operation, must be wiped off with an old silk handkerchief. It is best to put only that amount of oil in the brush, that will leave a mere smear of it on the surface of the work, and thereby render the application of the silk handkerchief unnecessary. This preparation of the surface must always be observed when any repainting is intended.

For the purpose of understanding the nature and use of oil colours, and becoming familiar with their peculiarities, as distinguished from other materials employed for imitation, and apart from the value of the practice itself, it is advisible that several studies be made in monochrome from the cast, in the manner described. As skill is acquired, the difficulties may be increased in each study, and the interest in the work will doubtless follow.

The cast selected may be of a more complicated character than that used for the first study, and it may be placed against a background of figured drapery, drawn slightly into folds. A piece of old maroon stamped velvet, placed at the back of the cast, is always agreeable, and the pattern upon it will serve as a new lesson, both in drawing and colour.

The hue of the drapery thus recommended, will most likely affect the colour of parts of the cast by reflections. This will again present fresh difficulties

to the student; but the practice will enable him to acquire increased experience, which will be of much use in his future work.

A further and more advanced study in colour may now be made; but before doing this, the general arrangement of the palette should be understood. This ought to be as follows.

GENERAL ARRANGEMENT OF THE PALETTE, WITH LISTS OF COLOURS NECESSARY TO BE EMPLOYED.*

Three or four dippers must be placed together on the outside of the palette, near the hand which holds it. One to contain raw linseed or poppy oil, one copal varnish, one oil of lavender, and one a mixture of copal and amber varnish.

The linseed or poppy oil is for the purpose of thinning Flake White and other colours, when found too thick for work. Poppy oil should not be used in winter-time, as it will not dry sufficiently soon. The copal varnish is to mix with the slow-drying colours, such as the Madders, and Lakes, and Raw Sienna.

The oil of lavender is employed for thinning colours when quick evaporation is desirable, and for high lights especially.

The copal and amber varnish mixture is useful for dark colours. It not only contributes richness,

* For full information on the choice and use of colours, &c., see the author's handbook on the subject.

but also prevents colours from separating in drying. The numerous small fissures often to be seen in the dark parts of newly painted works, arise mainly from insufficient elasticity in the oil with which the colour is first mixed, and which the amber varnish will correct.

Amber varnish may also be used with some of the lighter colours, and, although dark in itself, it will not deepen by age.

Flake or Zinc White must be placed in the middle of the palette, and, after being squeezed from the tube, should be thinned in the manner pointed out, as it is usually too thick for pleasant working. All the other colours must be placed on the outer edge of the palette, commencing near the dippers with the lightest.

The bright yellows must be placed first, and after these the other colours, in the following order :—

YELLOWS.

The Cadmium Yellows, beginning with the lightest.
Yellow Ochre.
Aureolin.
Yellow Carmine.
Raw Sienna.

ORANGES.

Cadmium Orange.
Orange Vermilion.
Burnt Sienna (for glazing over White).

REDS.

Extract of Vermilion.
Chinese Vermilion.
Light Red.
Scarlet Vermilion.
Vermilion.
Indian Red.
Rose Madder.
Madder Carmine.
Extract of Madder Carmine.

BROWNS.

Brown Madder.	Vandyke Brown.
Raw Umber.	Burnt Umber.
Manganese Brown.	Rubens' Brown.
Purple Madder.	Cologne Earth.

BLUES.

Genuine Ultramarine.	Freneh Blue, or Freneh Ultramarine.
Cobalt Blue.	
Cerulean Blue.	Ultramarine Ash.

GREENS.

Opaque Green Oxide of Chromium.
Transparent Green Oxide of Chromium.

Viridian.	Terre Verte.

BLACKS.

Ivory Black.	Blue Black.

This list of colours is very full and complete, and will serve for all purposes of imitation. Flower, fruit, and still-life painters require more numerous and brighter colours than painters of most other subjects. It is not intended that the whole of the colours named should be placed on the palette at one time; the order of the arrangement alone being indicated.

A rich and transparent orange may be formed by combining the Rose Madders with Yellow Carmine, and it is fairly permanent when kept from sunlight. Opaque orange hues may be made by mixing together any of the Yellows and Reds named. But Cadmium Orange is preferable to all others, and is permanent.

Rich and bright purple hues are best made by the Ultramarines, both genuine and factitious, in combination with the brighter Madders. A dark dull transparent purple is best furnished by Purple Madder; but this colour should never be mixed with an opaque pigment.

Dull opaque purples may be produced by the Ultramarine Blues and Vermilion or Indian Red; and either Flake or Zinc White may be used to form tints, without being liable to any change.

An endless variety of opaque greens is formed by mixing the Oxides of Chromium with the opaque Yellows. Transparent greens may be made by adding Yellow Carmine to Viridian and Ultramarine. The Transparent Green Oxide of Chromium may also be used in combination with Yellow Carmine and Raw Sienna; and Vandyke Brown may always be added to give depth to the hues named, when employed in the pure state.

Whenever either of the Blacks can be used in combination with White for the formation of greys, it is desirable to do this. Even when a hue may be too bright for the purpose required, it is best to have recourse to the Blacks to modify it, rather than to employ other colours for the purpose.

Black and White are perfectly permanent in themselves, as well as being quite harmless to most colours which may be used with them; and this cannot be

stated of many other pigments which can be used to form combinations of the same character.

COPYING PICTURES.

Before beginning to paint fruit direct from Nature, it is desirable that further practice in colour be obtained, by copying some good study, or small picture, of fruit or still-life.

No doubt it will sometimes be found difficult to procure material of this kind for study. But, when a modern work cannot be obtained, good old pictures by the Dutch School of these subjects will be sufficient, and are not scarce.

Such works may always be copied at this stage with advantage, so long as too much time is not spent in the process. A part only of a picture may be desirable; but, whether the whole or a part only be copied, it should be done in a very careful manner, and made to resemble the original in all respects as much as possible.

TO MAKE A STUDY OF PEAR FOLIAGE IN OIL COLOUR.

A study of pear foliage from Nature should now be made, with the following colours:—

Flake White.
Cadmium Yellow.
Oxide of Chromium.
(Both Opaque and Transparent).
Yellow Ochre.
Blue Black.
Cobalt.
Aureolin.

The colour of the upper surface of the leaves should be imitated with Transparent Oxide of Chromium, Yellow Ochre, Blue Black, and Cobalt, varying the quantities of each in accordance with the colour of the natural foliage; and the hues and tints should be mixed on the palette in readiness before beginning to paint.

The under side of the leaves can be matched with Blue Black, White, Opaque Green Oxide of Chromium, with the addition of Cobalt Blue for the colder portion of the leaves. Raw Umber and Light Red will be useful for representing any decayed or withered part which may be present.

Before commencing to paint, the leaves should be carefully outlined, either upon a piece of millboard or canvas, or on an oil sketching block, prepared by the artists' colourman for studies, &c., of various kinds. A soft black-lead pencil may be used for the outline, which may be readily effaced by a sponge with soap and water when corrections are necessary. The leaves of the pear-tree are not liable to move much during four or five hours together; nevertheless each one must be commenced and finished separately, painting in the general effect first, and putting in the small fibres and other details afterwards.

BRUSHES TO BE USED IN FRUIT PAINTING, &c.

Small round red sable brushes are the best to work with at the beginning; but an effort should be made to work with hog-hair brushes, as practice and skill are acquired. These latter are more difficult to manage well than sable brushes, but the work done by them is likely to be better.

To use a hog-hair brush with due effect requires constant and careful observation, so that every touch may be carefully directed, while the sable brush does not require such nice direction.

Before commencing to paint the leaves, a grey background should be placed behind them; a piece of dark-tinted crayon-paper will do very well for this purpose, and this ground should be imitated in the painting. The canvas or millboard may be painted beforehand as a background, and allowed to dry before commencing to paint the leaves upon it.

TO PAINT A STUDY OF APPLES FROM NATURE.

A white plate on which three apples varying in size and colour are placed, may be selected for the next study. The plate may be put upon a deal drawing-board, or upon drapery of a faded hue. A panel or background of some kind must be placed behind

the subject, and the colours required will be as follow :—

Flake and Zinc White.	Light Red.
Yellow Ochre.	Cadmium Yellow.
Yellow Carmine.	Cadmium Orange.
Opaque Green Oxide of Chromium.	Raw Sienna.
Transparent Green Oxide of Chromium.	Raw Umber.
Rose Madder.	Vermilion.
	Vandyke Brown.
	Blue Black.

Before commencing to paint, the entire group must be carefully sketched in outline on the canvas. This may be done either with water colour, charcoal, or lead pencil, and with deliberation, as the objects will not be likely to change their position for some days together.

The fruit will probably vary in colour from light yellow, and yellow green, to deep red, and reddish brown, and the colours named will be sufficient for its imitation. Tints should be mixed before beginning to paint, and one apple should be completed at a time, and thoroughly well realized before going to another. The apple which is most in light should be painted first.

Any part of the background that may appear behind the apples, must also be painted at this stage. The shadows should be kept thin, and the thickness of the colour ncreased, as it approaches the light. Should the light on the object be very bright, the colour must be "loaded" on the particular part of the canvas

intended to represent it. It may be mentioned that a light colour painted on the canvas thickly, has greater reflecting power than when laid on thinly, and a picture painted with a good body of colour, will be more lasting than if painted thinly.

After the apple in light has been executed in the manner described, the second should be commenced, and completed as far as possible at the same painting. This should have been arranged on the plate with less light falling on it than on the one just imitated.

The third apple should be placed for the most part in shadow, and will be found more perplexing to represent than those in light. The true colour of the shadows of objects is usually more difficult of imitation than that of any other part: the utmost care therefore will be required in the painting of this apple.

When the shadow of an object is imperfectly represented, it has the effect of making those parts adjacent, which may be in half-tint, or light, appear wrong, although they may be imitated with perfect truth to Nature.

After the three apples have been duly represented, the shadows from them which may fall on the plate must also be painted, and if possible before the colour on the boundary of the fruit has become dry, so that the edges may be duly broken into the surrounding part.

When this has been done in a satisfactory manner,

the plate should next be completed, as well as the board or drapery on which it has been placed. This having been so far carried out, the study should be placed near to the objects represented, for comparison, as in previous studies, and any parts which may be found unlike them must be altered accordingly. This correction will occupy considerable time, for every part must be thoroughly well realized upon the canvas before the work is put aside. The outside forms will require improving as well as the modelling, and the local colour more truthfully representing. The shadows and half-tints will perhaps need delicate alterations and glazing over, and the larger and smaller markings, and general details may have to be corrected, and made complete. At this stage of study, nothing whatever must be omitted, and every particular which may be present in the original, must be carefully copied.

No generalisation in any degree whatever must be so much as thought of, for it is the most dangerous practice that the student can attempt. It is the opposite of that thoroughness which should ever characterise his early efforts.

The adoption of generalisation has often been an excuse for the want of painstaking industry, and it has been the means of damaging many a lifelong career.

The surface of the apples being smooth, but little

difficulty will have been experienced in imitating them.

The next study is selected with a view to practice in the representation of a coloured surface, rough and irregular in texture.

THE IMITATION OF ORANGES.

The representation of the texture and colour of the outer surface of an orange is more difficult than that of apples, being broken, irregular, and vivid in colour. It should be placed in the same position as the last subject, but with a dark background behind it of some agreeable and unobtrusive hue, and it may rest upon either matting, or light-coloured wood.

For the sake of contrast, the orange may be put upon a decorated blue-and-white plate of Japanese or Chinese manufacture ; or an English imitation will be sufficient, and may be easily procured.

The orange, with all its larger markings, must be carefully drawn in outline on the canvas, with every detail in its proper place. Raw Umber in water colour is best suited for this purpose. Should the surface of the canvas be greasy, a little ox-gall mixed with the Raw Umber will make it work pleasantly.

The plate with the blue device must also be copied with the same colour, and no part of the detail must be left to be drawn at the time the painting is being carried forward.

The colours necessary for this study are as follow:

Pale Cadmium Yellow.	Zinc White.
Cadmium Yellow.	Raw Sienna.
Cadmium Orange.	Raw Umber.
Vermilion.	Yellow Carmine.
Burnt Sienna.	Ivory Black.
Orange Vermilion.	Vandyke Brown.

As in the last study, the necessary tints must be first mixed, and each carefully matched with that particular part of the orange intended to be imitated by it. This is best done by holding the palette-knife, at the time of mixing the hue or tint, near the orange for comparison.

Three tints will be sufficient for the local colour of the orange, and for the half-tints which approach the shadows; and two or three will be enough for the imitation of the shadows themselves.

The high lights can be imitated with Cadmium Yellow and Zinc White.

The colours must not be manipulated in the ordinary way, but should be put on the canvas thickly, and for the most part with the point of a sable brush; in this manner the irregularities of the surface of the orange may be imitated. The colour must not be very thick, or these prominences will become too pointed as the brush leaves the canvas. Sufficient oil of lavender must be mixed with the colour to enable it to flow a little, without moving from its position on the canvas. The

oil of lavender will soon evaporate, leaving the colour in a proper condition. To do this successfully will require but short experience.

The shadows on the orange should not be painted so roughly and thickly as the parts in light and half-tint, and a little copal varnish must be added to all the tints and hues alluded to. Should they, in the course of the work, become too thick for pleasant manipulation, oil of lavender must be mixed with them.

The study must now be allowed to dry; and at this stage, the plate with its decoration should be painted, and an effort must be made to complete it at once, together with the shadow from the orange which will fall upon it.

The next day the orange should be finished. The colours used in the first painting must be again mixed for completing the work.

All the prominences which may appear too high from the surface of the canvas, or too sharp, may be scraped or carefully cut down with a keen knife; and, while the whole of the detail of the orange should be well represented, the modelling and general effect must be truthfully given.

Anything further that may now be required should be supplied by glazings, not only in the shadows but in the half-tints and lights also.

The plate with its decoration will probably require

retouching, and the table or whatever it may rest upon will also need representing. The latter should be executed in the promptest manner possible, and, consistent with true imitation, very little brush-work should be employed.

TO PAINT A STUDY OF ORANGES AND A LEMON.

Another study similar to the last should now be made. It will be found more difficult to execute, but it will confirm the previous practice.

A lemon and two oranges may be placed upon a piece of light-coloured matting, of the kind used by nursery gardeners. The lemon must be placed so as to receive the greatest amount of light. One of the oranges should be placed partly in shadow, and the other in entire shadow.

The tints and hues recommended for the former study will also serve for the present one. The peculiarity of the manipulation suggested for oranges must also be followed. The additional difficulty will be found in the employment of a greater variety of colour, and in the painting of reflected lights.

The drawing should first be carefully made out in all its details, and the matting on which the fruit may rest should also be drawn plat for plat. The reflection of one orange upon the other will be of a very rich colour, and may be represented by Vermilion, Light

Red, and Yellow Carmine, modified with Raw and Burnt Sienna.

The reflection of the orange on the lemon will also require skilful management. The lemon can only be represented by the lightest Cadmium Yellows. The largest irregularities on the surface of the lemon will each require their own special light and shade, apart from the "loading" of the colour on them.

This study will take a much longer time to execute than the others; and, as there will be no probability of change for many days, either in the colour or position of the objects, the study may be retouched several times. But it must always be understood that when retouching is required, it is mainly in consequence of the want of the power to paint the object at once. To overcome this should be the constant aim of the student from first to last.

The tints for the matting must be truthfully mixed before beginning to paint; and the plats with their shadows must be executed in a precise and ready manner, but with the slowness necessary to completion at one painting.

Any background that may be placed behind the two last subjects must be painted at the time the fruit is being carried forward; and the edges of the oranges and the lemon, must be softened into it before it becomes dry.

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TO PAINT AN OPEN ORANGE, WITH A SMALL BUNCH OF PURPLE GRAPES.

An orange opened, showing a portion of the inside, and with a part of the rind removed, will serve as an interesting and instructive study, both for colour and texture.

The inside of the orange and that portion of it where the peel is taken away must be first painted, and at one sitting, as those parts soon become dry, when a change immediately takes place both in form and colour. The necessary colours for the whole of the study are as follow :—

Zinc White.
Lemon Cadmium.
Cadmium Yellow.
Cadmium Orange.
Yellow Ochre.
Vermilion.
Light Red.
Indian Red.
Rose Madder.
Brown Madder.
Burnt Sienna.
Raw Sienna.
Vandyke Brown.
Raw Umber.
Blue Black.
Ivory Black.
Cobalt Blue.

As before, the tints must be mixed in imitation of the various parts before beginning the day's work, and a truthful drawing made of most of the details ; so that the painting may proceed without impediment in this respect, and with swiftness.

The open orange should be placed upon a white napkin, or a plate, and one or more oranges may be put by its side to give support, as well as variety of

colour and effect. In the selection of a number of oranges for one study, it is best to choose those which differ in hue from each other. The purple grapes placed behind the lightest parts of the open orange, will be productive of a good effect in this part of the study.

The colours and tints suited to painting purple grapes are pointed out further on. An old or faded piece of blue or purple figured velvet drapery, placed at the back of the fruit for a background, gives an agreeable effect, and if well managed will produce the necessary contrast in the work.

To make the study more complete a glass goblet or vase may be introduced, always of course with due regard to the composition as a whole.

Should the student not have been fairly successful in his last effort, the same kind of subject must be repeated. This course should be observed throughout all the practice recommended, whenever the work in hand may not have been brought to a satisfactory completion. Increased experience is usually the only qualification necessary to success in most occupations, and more especially where failures have resulted after earnest application.

Of all the varieties of fruit with which we are acquainted, none are so beautiful and captivating as the Yellow Muscat.

Its graceful contour, whether judged separately or

in clusters, is all that could be desired. It is remarkable for the delicacy of its surface, for its subtle hues from tenderest green to broken orange, and for its semi-transparency, presenting to the eye, as it were, a foretaste of what it is to the palate ; all thinly veiled with a bloom hardly material, and which would seem to say, Touch me not, or my spell is broken, and I am robbed of that charm which both Nature and Art are powerless to restore, and I perish.

"No fruit of all the world can vie
With Alexandria's Muscat fair,
Or Hamburg's Grape of purple dye,
In combination, rich and rare!"

TO PAINT A BUNCH OF YELLOW MUSCATS.

No kind of fruit is so difficult of imitation as the Yellow Muscat ; this arises from its peculiarities in the qualities alluded to, viewed separately or otherwise.

When seen in the bunch, each grape resembles its neighbour, although in reality it is very different.

Local colour, half-tint, shadow, semi-transparency, direct and transmitted light, all vary, and all have to be duly represented ; and the bloom of the grape is rarely ever truthfully given.

In most cases the semi-transmitted light is made to appear like transparent glass, in the place of a subdued light contained within the fruit ; and the bloom

is exaggerated to an extent which produces an opaque and disagreeable effect.

The shadow-side of a bunch of white grapes is usually made too dark, and the painting of it is too sketchy and incomplete.

The old masters seldom painted grapes satisfactorily. In most of their works they have the appearance of having been copied from a transparent substance, and are unlike Nature. No painter has ever approached William Hunt in his water-colour studies of white grapes.

The arrangement of a bunch of grapes for painting should be made with a view to bring out the best effect as to light and colour. The form of the bunch should also be considered, so that the line of light may be agreeable. A part of it should be in complete shadow.

The stalks of the grapes should be shown here and there, when it is possible to do so, and they should be well drawn and developed.

White grapes should not be painted before they are quite ripe, and partake of a yellowish hue.

Green grapes always look unripe and sour, and should only be introduced into a picture as a foil to the chief bunches. The transmitted light should not be made more of than Nature would warrant, but should rather be kept subdued, as compared with the direct light upon the grapes.

The colours necessary to paint a bunch of Yellow Muscats, including a piece of rush matting on which it may be placed, are as follow :—

Zinc White.
Flake White.
Cadmium Yellow.
Cadmium Orange.
Aureolin.
Yellow Ochre.
Yellow Carmine.
Opaque Green Oxide of Chromium.
Transparent Green Oxide of Chromium.
Terre Verte.
Cobalt Blue.
Blue Black.
Raw Umber.
Vandyke Brown.
Raw Sienna.
Light Red.

Several tints and hues of green should be compounded in careful imitation of the grapes, as well as three or four tints for the transmitted light, &c.

Tints for the shadows should also be mixed with Terre Verte, one of the Cadmiums, Yellow Ochre, Opaque Oxide of Chromium, Blue Black, and Cobalt Blue, and always with reference to the shadows intended to be imitated. The bloom on the grapes in light must be represented with Flake White and Cobalt Blue ; and this may sometimes be tinged with Cadmium. Each grape should be fairly well finished at the first painting, and the whole bunch completed in like manner ; care being taken to keep the due relations of light and shade throughout.

A second painting ought to be sufficient to complete the study, and the closest and most speedy work is essential, in order to finish the whole of the bunch

before the attachments to the grapes begin to wither and contract. These attachments, when fresh, are very beautiful in themselves, and they also form a pleasant contrast to the grapes. But when they begin to wither, they contract and draw the grapes with them to which they may belong; consequently the entire bunch more or less changes its position, and a true representation of it as a whole becomes impossible.

The work in the first painting having been done solidly, with opaque colour, it may be desirable to apply glazings to some of the darker grapes in the second painting. Yellow Carmine, added to some of the transparent colours named, will be sufficient to do this.

The deep recesses will be best imitated with Transparent Oxide of Chromium, Terre Verte, Yellow Carmine, and a little Raw Umber.

The shadow from the grapes which falls on the matting will partake of the colour of the grapes themselves, as some of the light will be transmitted through them to the matting. But the outer edge of the shadows will probably be of a brown hue, which Raw Umber, Yellow Ochre, Blue Black, and White, will produce.

A suitable background must be introduced, and the colour of it must be suggested at the first painting.

TO PAINT A BUNCH OF PURPLE GRAPES.

The bunch should first be carefully arranged, so that the general form may be pleasant, and compose with the rest of the objects for the picture or study, of which it may be intended to form a part. It is often difficult to do this without removing too much of the bloom from the grapes. It is desirable, however, that some of the bloom be removed in places, for the purpose of contrast and colour. A bunch of purple grapes painted with the entire bloom on it, as when hanging in the vinery, would not appear to the same advantage as though parts were rubbed off. Indeed it would have a solid and leaden look, and the real nature of the fruit would not be conveyed.

It is also best to have a few unripe grapes amongst the ripe ones, as these are beautiful in colour, and will give contrast and variety to the rest. Of course the grape-grower would not approve of this, and the Art student will sometimes be obliged to listen to his views on this point, but with which he has nothing whatever to do. The ideal of beauty and perfection of the vine-grower is for the most part quite distinct from that of the painter; their purposes also are entirely different, size and richness of growth alone excepted.

After the arrangement has been carefully made, the bunch should be truthfully drawn upon the

canvas or millboard, which has been prepared with a white ground, and the colours necessary to be employed are as follow :—

Zinc White.
Blue Black.
Rose Madder.
Brown Madder.
Purple Madder.
Vermilion.
Indian Red.
French Ultramarine Blue.
Cobalt Blue.
Green Oxide of Chromium.
Yellow Ochre.
Cadmium Yellow.

All the tints into which the Madders enter must be mixed with copal varnish. Any thinning of colours which may be necessary should be done with oil of lavender.

All the hues of the grapes, with their shadows, transmitted light, &c., may be imitated by tints compounded as follows :—

Blue Black, and Zinc White.
Blue Black, Zinc White, and Vermilion.
Blue Black, Zinc White, and Rose Madder.
Blue Black, and Rose Madder.
Ultramarine Blue, and Rose Madder.
Brown, and Purple Madders.

The two last colours must be used pure, on the darkest parts. The Indian Red with Vermilion, will serve for the transmitted lights to be seen in places. The bloom constantly varies in tint. It may be imitated with Blue Black and White, and sometimes with the addition of Rose Madder and Cerulean Blue;

but in all cases the student must endeavour to imitate the bloom on the grape itself, for no mere recipe will ever furnish all that is required in this respect.

Each grape should be finished as completely as possible at the first painting, the general breadth being kept constantly in view; so that every part of the cluster may have its relative truth, whether in light, half-tint, or shadow.

For the transmitted lights in the grapes, it is always desirable to use opaque colour, instead of the Madders glazed over the white ground; as the latter colours produce a rotten appearance when so used. The whole of the bunch should be painted in the careful manner described; at the same time it must be executed as quickly as possible, and should be the work of not more than a couple of days at the most.

Too much copal varnish must not be mixed with the Madders, or they will not keep their place on the canvas.

After the day's work, the study should be put into a warm room to facilitate drying, as by help in this respect the progress of the work will be assisted.

On the third day, the second painting may be commenced, and that part which was first painted may be looked over with a view to retouching; this must be done in accordance with Nature.

Although every effort may have been made to finish

at the first painting, the work will probably appear very insufficient, and will require much retouching to make it complete.

To do this, the same colours as those used in the former paintings will be sufficient.

It will be found that the surface of the study will dry irregularly. It is the nature of the Madders to do this, therefore it cannot be prepared for the second painting in the usual way, by rubbing oil or varnish over it; it will therefore be necessary to proceed at this stage with the utmost caution, so that the first painting may not be interfered with when painting over those portions which may not be dry.

The deepest recesses in the bunch of grapes may be imitated with either Brown or Purple Madder; and, while it is advisable to avoid working in a small manner, a certain amount of stippling may perhaps be found necessary, at this stage of experience, to obtain the likeness of nature.

The green stalks and attachments of the grapes, as well as the tendrils, will begin to shrivel and dry up soon after the bunch is cut. When this has taken place, the charm of freshness no longer exists, but a withered and uninviting look takes its place. They should therefore be painted as quickly as possible after they leave the vinery.

The green stems and tendrils are best imitated with Cadmium Yellow, Zinc White, and Opaque Oxide of

Chromium; and these remarks apply equally to the stems, &c., of grapes of all kinds.

After experience has been acquired in painting the bunches of light and dark grapes separately, two small bunches—one of each colour—should be placed together on a piece of matting, touching each other, with the green bunch in front of the purple one.

The group should be arranged so that the lightest parts of the green grapes may be opposed to the shadows of the purple bunch. When this has been duly performed, the greatest contrast both in colour and light and shade will have been at once obtained.

The light grapes should be completed before the dark ones are commenced. They should be painted in the manner described for the separate bunch. When those grapes are painted which come immediately against the dark shadows of the purple ones, the general effect of the shadow from the purple grapes must be touched in also, so that the edges of the light grapes may be properly softened, while they are wet, into the dark mass behind them.

When the white bunch of grapes has been quite completed, the purple ones should be proceeded with, in accordance with the method already detailed.

The matting on which the grapes, &c., are placed, and on which the shadows of the light ones fall, in

the front of the picture, must be painted immediately the white grapes are finished, and before they begin to move.

The plats in the matting must be properly indicated with Raw Umber, Black, and Yellow Ochre. This will give transparency to the shadow generally; but the markings must not appear too distinct, or Nature will be contradicted.

The boundary of each grape, whether light or dark, must be nicely softened and lost into the adjacent surroundings, so that the actual contour may be almost imperceptible. It is difficult to do this with the necessary skill and precision; for, on the one hand, should the softening of the edges not be carried far enough, the grape will appear too flat and "hard," and, on the other, if carried too far, it will become unsubstantial and "woolly."

Only a small part of a bunch of grapes receives the full light, and from this it recedes gradually into half-tint and colour, and thence into shadow.

The half-tints on a bunch of grapes are so subtle and delicate, that they are rarely ever represented or appreciated.

With regard to the background, its hue should be lighter than that of the purple grapes; and a wood panel, a basket, drapery, or a stone jar, would be a suitable accessory, provided the colour of the object be sufficiently subdued.

After the grapes have been finished, and the background correctly drawn and suggested by colour, a few vine-leaves of a yellow and orange hue may be introduced. These ought to be arranged so as to assist the composition and colour of the whole.

More has been said of the painting of grapes than of any other kind of fruit painting. Their peculiarities are of so delicate and almost unsubstantial a character, that but few painters have ever succeeded in representing them properly ; and yet no objects have been more frequently imitated, even by the most uninitiated in Art.

The numerous fruit pictures which have been produced by inexperienced painters, and mere students, and scattered broadcast about the country, have done much to interfere with the true progress and estimation of works of this description ; as they have seldom risen beyond a third-rate level, commonness and garishness being their chief characteristics. A good painting of grapes is of rarer occurrence than one of any other subject in the whole range of pictorial art.

THE IMITATION OF THE PEACH AND APRICOT.

For the representation of both the peach and the apricot, manipulation and treatment are required quite distinct from that employed for any other kind of fruit.

The colours necessary for painting the peach are as follow :—

Zinc White.
Cadmium Yellow.
Cadmium Orange.
Yellow Ochre.
Orange Vermilion.
Vermilion.
Rose Madder.
Raw Umber.
Blue Black.
Cobalt Blue.
Brown Madder.
Light Red.

The general resemblance of the fruit as to modelling and colour must first be obtained with the colours enumerated. The Vermilion should be mixed with the tints as much as possible, instead of Rose Madder, which should only be used for the purple hues.

The parts which are intended to represent the bloom on the peach must be made a little redder and darker than Nature at this painting. This must be done with Vermilion and White. The colour should be laid on rather thickly, very evenly, and without medium.

When this has been properly carried out, a small badger brush must be pressed lightly several times against the wet paint, and at right angles to the surface of the canvas, until a granular effect is produced. This method of manipulation will truthfully represent the texture of the peach, and the study should then be allowed to dry for working on the next day.

The bloom must be next painted, and may be imitated with Vermilion and White, to which one of

the Cadmiums has been added. It should be thinly scumbled over the red parts already prepared in the first painting to receive it. Other portions of the fruit will probably require working upon at this painting: this should be done mainly with solid colour.

The apricot may be represented in the manner described for the peach, and with the colours named in the list.

COMMONNESS AND GARISHNESS IN FRUIT PAINTING.

The painting of fruit has sometimes been accomplished by the old masters in a manner to commend it to the most refined taste. The power of imitation in some instances has been combined with a full knowledge of the general requirements of Art. Not only has a restraint been observed on the painter's part, which has removed the work from the commonplace, but even a poetical expression has been added.

It is very easy to give to fruit and still-life pictures a common and garish appearance, as may be seen by their constant occurrence in exhibitions and elsewhere. These features arise chiefly from the introduction of too much Orange, Red, and Yellow, with insufficient half-tint and shadow, and the local colour of the fruit exaggerated. An impertinent and vicious execution also frequently prevails.

The shadows also are usually too bright in hue. The

true colour of shadow is much more difficult to imitate than local colour and light; and, as a rule, shadow is imperfectly rendered. The defect pointed out is not confined to fruit and still-life painting alone. Shadows usually contain too much of the local colour of the object, and are not sufficiently neutral.

The local colour of ripe fruit being of a rich hue, it will be readily understood that any excess of it in the half-tints or shadows will at once produce the objectionable quality alluded to.

It is always desirable to aim at obtaining a powerful and characteristic rendering of an object; but at the same time, it is much better to err on the side of sobriety, than to indulge in the least degree in loudness and vulgarity. The difficulty in carrying out these conditions properly explains to a great extent the scarcity of successful paintings of fruit and still-life.

THE COLOUR OF SHADOWS AND REFLECTED LIGHTS.

Students are in the habit of forming incorrect ideas as to the colour of shadow generally. They suppose that it must be regulated by something entirely apart from that which the object itself may really present.

The colour of shadows must depend entirely on the local colour of the object, and on the reflections produced by surrounding objects, more or less near and vivid.

In the degree in which light may be present will

colour be perceptible, and the light may be either direct or reflected. The ordinary direct light may be considered colourless, for the practical purposes of the painter. But the reflected light from an object, unless it be quite white, is always coloured. This coloured light added to a coloured surface, in close proximity to the object reflecting the light, produces that richness in effect which is characteristic of reflected light, and will be more or less vivid in proportion to the brightness and nearness of the substance reflecting its light.

The beauty of fruit pictures may be much enhanced by due observation as to direct and reflected light. The objects being placed nearer to each other than in most other kinds of painting, the effect alluded to is more conspicuous. The student must endeavour to see the true colour of an object, whether it be in direct or reflected light, or in shadow; *and he must then faithfully believe the evidence of his eyesight*, and dismiss all theories of the colour of shadows, &c., should they not agree with what Nature may actually present.

THE ATTACHMENT OF FRUIT AND LEAVES TO THEIR STEMS.

The proper attachment of fruit, with its foliage, to the stems on which it grows must be well understood and carefully drawn.

However well the leaves themselves may be painted, if the connection with their stem be imperfectly represented, the effect will be clumsy and weak. While, on the other hand, should the foliage be only fairly well represented, with the stems and attachments well understood and executed, the general appearance will not be disagreeable.

This is of course more apparent when the ground is light on which the subject is painted.

FINISH IN FRUIT AND STILL-LIFE PAINTING.

High finish in fruit and still-life painting is absolutely necessary, even beyond that which is desirable in most other subjects.

The peculiar "quality" and texture of the various kinds of fruit of which a picture may be composed ought either to be well imitated, or intelligently suggested, and the latter is seldom, if ever, done.

If the characteristic surface of fruit is not truthfully imitated, its chief beauty will be absent; and true finish in fruit and still-life painting must include the likeness of the texture, and the colour also.

Fruit paintings are usually small in dimensions, and it is therefore necessary that they should be viewed at a little distance only from the spectator. This condition alone, makes it all the more desirable that the peculiar texture and colour of fruit should be

imitated as truthfully as possible, and it should be unmistakable.

The rind of an orange cannot, by any method, be so well represented, as by giving the characteristic roughness with thick painting, and to a certain extent, modelling the colour on the surface of the canvas in imitation of the prominences, and interstices of the rind of the fruit; of course it will not be necessary to attempt copying all the markings, and smaller projections minutely.

The lemon and the orange being very different in surface to nearly all other kinds of fruit, they require a special kind of manipulation for representation, or their likeness will not be obtained.

All *studies* of fruit and its foliage should be well finished and realized, and never made in a sketchy manner. Should such studies be intended for introduction into complete pictures at some future time, they ought to be made in the most careful way possible.

The fruit or object selected for the front part of a picture should be the lightest in colour. It should receive the highest degree of finish, and most thorough realization. As the objects recede, they need not be worked up so highly. The background itself, in some cases, should only be just touched in; and, in order to do this with due effect, it must be executed in a prompt and decided manner, and discover no blundering efforts.

The background and the front objects composing a picture must be viewed together with half-closed eyes; and only the more prominent parts in the former should be visible when seen at a little distance. Whatever portions of the background may then come into view should in every respect be made subservient, by suggestive treatment, to the rest of the work, and contribute to its perfection as a whole. Nevertheless, it must not be forgotten, that the utmost relative truth is essential in this treatment; and it should not be attempted without the previous practice leading up to it, as it is much more difficult to suggest truthfully, than it is to imitate by elaboration.

COMPOSITIONS, BACKGROUNDS, &c., &c., NECESSARY TO BE CONSIDERED IN PAINTING FRUIT AND STILL-LIFE PICTURES.

Horizontal and triangular compositions are best suited for fruit and still-life pictures. Pyramidal arrangements tend to give formality and smallness. Backgrounds may be either light or dark, but dark ones are to be preferred. When a dark background is adopted, one fourth of the picture only should tell as dark, the same quantity as light, and one-half of the whole should be in light and dark half-tint.

Whether a pyramidal or triangular composition be adopted, it will, in most instances, be best for the higher half of the picture to be in shadow and dark

half-tint, and the lower half in light, and light half-tint. At the same time the opposite arrangement may be observed by the introduction of a sky, or an architectural background. Such a treatment will, however, require much skill to carry out satisfactorily. The dark portion of the work must be brought into the light, and the light part into the dark.

That portion of the background which is the darkest should for the most part be undisturbed, for the sake of repose and contrast.

The darkest kind of fruit, with its foliage in shadow or some dark object, may be introduced into this part of the background; it will break the flatness and monotony, and give richness and support to the whole.

The foliage, &c., in some of the darkest parts may be only just suggested, and crevices of dark colour shown here and there between the masses. This treatment, if discreetly applied, will produce transparency, and give air to the more distant parts of the work.

This conduct in the production of pictures of various kinds has been observed by the best painters of the past, and may not be departed from with impunity, when compositions of the description alluded to are employed.

Backgrounds to fruit pictures may be varied infinitely, and they should always consist of the representation of some suitable object or objects, placed behind the group intended for the picture.

A plain or painty background, showing nothing but coarse brush-marks, produces poverty of effect. Such a treatment may be sufficient for studies only; but no painter, understanding the full resources of Art, ought to be satisfied with efforts of this kind in more complete works.

Draperies, enriched panels, pilasters, pottery, foliage, &c., &c., may all with propriety be introduced into backgrounds. Landscape and architectural details may also be employed with excellent effect.

The fruit pictures by Michael Angelo Campidoglio are often painted in connection with a low-toned landscape and dark sky, and they are the most impressive works of this class in existence.

A background may be composed altogether of foliage, kept very dark; or a bank of vegetation thrown into shadow and dark half-tint. In this case, the immediate foreground of the picture would be of the same character.

The same kind of background does not suit all fruit and still-life subjects alike.

The character, colour, and tone of the chief objects in the picture should always suggest the background to accompany such qualities; and the utmost artistic skill is requisite, in order to execute this part of the painting as well as it might be done.

A background should rarely ever be painted quite flat. It should suggest flatness and repose rather

than anything else. But it may have much form and even subject in it; and when these features are fittingly introduced into a background, although it may be very dark, they always contribute to richness and transparency.

When the "dark markings" are painted from Nature and duly subordinated, they will take their proper place in the work, leading the eye of the spectator into space, beyond the group itself, and adding to the general interest of the whole work.

Portions of black carried into dark backgrounds, also assist in giving richness and colour to fruit and still-life paintings. This may be accomplished in many ways; drapery having a black pattern, diapers, or stripes, black panels in furniture, pottery, &c., &c., may be introduced. The black should be used sparingly, and only when the immediate surroundings are dark also.

Whatever "markings" or details of this description may be introduced, they should be properly drawn and arranged before they are finally painted. They should also be carefully considered, as to their fitness and harmony in relation to the composition, and the objects that may constitute the picture.

Too much stress cannot be laid on the necessity of producing agreeable hues in the background, as well as in the foreground; and a fruit or still-life picture is capable of receiving every consideration in

this respect, to the same extent as a figure picture, or any other class of subject.

Painting a picture from *studies* of fruit only, rarely ever results in success. By doing so the freshness and delicacy of Nature is nearly always lost in the reproduction, and the work is likely to have more or less a mechanical look.

The occasional introduction, in the secondary part of a work, of fruit, or a branch of foliage from studies previously made, may be attempted when it is impossible to obtain the natural materials themselves; but the practice ought to be exceptional, and should be regarded as a last resort.

When commencing a fruit picture, it is desirable to begin it on a larger piece of canvas than is intended for the work when completed; and, instead of having it nailed upon a strainer in the usual way, it is best to tack it upon a drawing board in a temporary manner.

This will enable the painter to adjust the chief objects in his work properly, as well as to fix the limits and proportion of the outside of the picture.

When this provision has not been considered at the beginning, it constantly happens, as the work draws towards completion, that a little alteration of the canvas on the strainer would be an advantage; but this is often impracticable. By adopting the above suggestion this inconvenience will be avoided.

Much care is necessary in placing the chief object, and arranging the principal light on the canvas, at the commencement of a work. As a general rule, it may be best to place them near the middle of the canvas towards the bottom, but never quite in the middle.

Before commencing the painting of a picture it is advisable first to prepare a sketch in charcoal, on tinted paper, showing the composition as well as the general effect of light and shade.

A little detail may be indicated in the principal portion of the sketch, just sufficient for the realization of the kinds of fruit and foliage intended to be painted, and no more; and the use of soft white chalk in connection with the charcoal will be found advantageous.

The picture should be well considered and realized in the mind before it is commenced; as all good work is much the result of seeing it in advance, and calculating accordingly, whether in relation to composition, light and shade, or colour.

To work without a fairly clear idea of the effect intended is to work at hazard, leaving the final results to chance. This must end in a manifestation of incapacity and difficulties only partially overcome.

In the production of fruit and still-life pictures, all the technicalities of art may be included. In order to accomplish this fully, the study of the various works

of the Dutch and Flemish Schools of former times is recommended, as they not only show the most complete systems and methods of painting, with skill of handling, &c., but the peculiarities of composition, and light and shade also.

A pleasant and fluent kind of manipulation is always desirable, if not essential, in all cabinet pictures, irrespective of subject; but in a fruit painting it is absolutely necessary that these qualities should be present, to the fullest extent possible.

It should not, however, be understood that unmeaning and empty brush-work is intended to be recommended. Precise, intelligent, and unlaboured manipulation alone is what is meant, and representing at the same time all that Nature may present.

Mere dabs and flourishes with the brush by the uneducated cannot produce the likeness of Nature. This practice only conveys a false idea of the object, and misleads the uninformed on art matters.

The inanity resulting from the stippling process is also to be reprobated, for this will seldom give the due appearance of Nature. Much experience will enable the painter to acquire the necessary skill in representation, and it cannot be obtained without it.

THE ILLUSTRATIVE PLATES EXPLAINED.

Three plates have been introduced into this work for the purpose of illustrating the practice recommended.

A tinted ground has been adopted in Plates 1 and 2, in order to show the studies to the best advantage ; but the work done by the student must be executed upon a white ground, and finished at once.

Plate 1.—A part of an open orange. It may be considered the work of seven consecutive hours.

Plate 2 represents another day's work added to the above.

Plate 3 shows the work in a complete state. The purple grapes were finished before the white ones were commenced ; and these, with the leaves and the background, were executed last. The whole is the work of eight or ten days.

PAINTING STILL-LIFE SUBJECTS ALONE.

Painting still-life subjects should be conducted in all respects on precisely the same principles as those which regulate pictures of fruit. The treatment of composition, light and shade, colour, and texture, which has been suggested for fruit painting is also applicable to still-life.

The preparatory practice, habits of working, and selection of materials, colours, vehicles, &c., &c., indicated, are also equally well adapted for still-life

painting. This being so, it is unnecessary to dwell on still-life painting separately, further than in the selection of certain objects for study, and in giving a short description of the method of proceeding not already included in the foregoing pages on fruit painting.

PAINTING A SHELL WITH DRAPERY.

After the elementary study detailed in the first part of this Manual has been passed through, as far as painting in monochrome from the cast, efforts in colour may be made from a large shell, placed upon a piece of drapery of pleasant hue.

A careful drawing in outline must be made of the whole subject, giving the details of the shell, and the folds of the drapery, with whatever pattern there may be upon it.

As the objects will be stationary, time may be taken to realize them as far as possible in the first painting; the colours having been prepared beforehand.

Two or three paintings will be necessary before the work is sufficiently well completed. Indeed, it may be touched upon repeatedly until the likeness of the objects be thoroughly obtained, and the student ought not to be satisfied without this result.

At this stage, the work will be especially interesting; but it must be remembered that the production of a picture should not be the aim, so much as to obtain

practice, and information, which may be of service in subsequent work.

TO PAINT A STUDY OF A WOOD-PIGEON PLACED ON A PIECE OF MATTING.

The bird will require a little arrangement at first, so that the wings and neck may take a pleasant form with respect to the body.

The background may consist of a wood panel, or a basket; and a truthful drawing must first be made of the whole, as in the last study.

The colours necessary to be employed are—

Flake White.	Raw Umber.
Blue Black.	Indian Red.
Yellow Ochre.	Emerald Green (used pure).
Rose Madder.	Cobalt Blue.

The above colours must be broken into hues and tints, in imitation of the colour of Nature. Very close and continuous work for many hours together will be necessary, in order that the study may be brought to a finish with speed; for, although birds are not so likely to change their positions as plants are, the legs and wings droop, and being kept too long they are objectionable, and not unattended with danger to health. Before the bird is removed, the shadow which falls upon the matting must be imitated; after which the surrounding parts may be done with more deliberation, until the whole is completed.

Two or three studies of this kind may be painted for confirmation of practice, and with increase of power the difficulties attending future work may also be increased.

TO PAINT A RED FINGER-GLASS AND GLASS GOBLET.

A red finger-glass half-filled with water, accompanied by a light-green globular-shaped goblet also containing water, and a spray of rhododendron, ivy, or laurel, and resting on a dark dull-green table-cloth, may furnish the next object for study.

The background may be of a light or middle tint, so that the lower half of the study may tell as the dark, and the top part as the light portion of the work.

If the course recommended for previous practice has been properly carried out, no difficulty will be felt in the selection of the colours, &c., for the study now advised.

The finger-glass should be placed a little in front of the goblet, and on one side of it, so that the leg and foot may be partly hidden from view, and this should be first painted. The student must keep one position very carefully during the whole of the time the reflections in the glasses are being painted, as the least change will throw all the details into confusion.

The goblet and foliage may next be proceeded

with in the same manner as the finger-glass, and a portion of the background must also be painted with both of these objects.

When this has been completed, the cloth and the transmitted light, and shadow which will fall upon it should be painted; and the whole should then be carefully looked over and perfected, as far as possible.

An infinite number of objects are suitable for still-life pictures; but those chosen should always be of an agreeable character, if not beautiful. In the present day there is no lack of objects exactly suited for paintings of this description.

Drapery, furniture, pottery, glass, metal-work, old books, &c., &c., are in abundance; and it only requires discrimination in the selection and combination, as to what are the fittest for introduction into pictures.

Works of still-life by the old Dutch School are very numerous. Those by John Weeninx, Hondekoeter, David de Heem, John Fytt, Cornelius Kick, Rachael Ruysch, and Kall, are recommended for study.

WATER COLOUR PAINTING.

In commencing to work either in water or body colour, the paper on which the picture is intended to be painted ought to be the first consideration. That with a moderately rough surface is the best, so long as the texture does not interfere with the effect of the painting.

Coarse paper for small works should not be employed, being quite out of place. It is usually found to fascinate amateurs, and tyros in art, who are in the habit of using it much, as the roughness covers defects in the work. It is also supposed to supply something which the painter may take the credit for producing; but the notion is in reality a delusion and unworthy of art.

In all cases the texture of the paper should be regulated by the dimensions of the work intended. It should be of the best kind, and the older it is the better.

Slight sketches in water colours, of either fruit or still-life, may be made on unstrained paper; but more complete works and pictures should always be executed on paper strained upon a drawing board.

Sketch-blocks, as supplied by the artists' colourmen, are also very convenient for small works.

Grey-tinted paper is agreeable to work upon; but,

in order to obtain the colour of Nature, it is usually necessary to paint over the paper solidly with body colour, or a heavy and unnatural look may be the result.

Studies of fruit or still-life, in Sepia or Indian Ink, may be made on tinted paper ; with the light half-tints and lights given with Chinese White. A pleasant effect is also produced by painting, on tinted paper, studies of fruit or still-life, &c., in the manner of the plates illustrating the present Manual.

For complete works of more than about eighteen inches by fourteen, the paper should be placed on panel stretchers. This would prevent that irregularity of surface so often to be seen in water colour drawings, both in exhibitions and elsewhere. A little difficulty may be felt at first in the straining of paper properly, but after a short experience this is overcome.

THE USE OF CHINESE WHITE.

The merits and demerits of Chinese White are a constant subject for discussion amongst painters. Those who are able to use it skilfully are of course strongly biassed in favour of it ; while those who cannot manage it properly are adverse to the use of it, and are inclined to condemn it. The imperfect use of Chinese White certainly tends to give vulgarity to a work : the pigment in this case discovers itself as such too conspicuously. When Chinese White is employed,

it should for the most part be hidden, and its presence should hardly be felt ; the difficulty of doing this is never overcome by many painters.

When, however, it is used in a proper manner, there can be no doubt as to its value, and its enduring nature over pure water colour is unmistakable. It may be used in the lights and half-tints of fruit and still-life painting to great advantage ; but in dark shadows it is not necessary, and may be injurious.

The peculiar value of Chinese White lies in the power and strength it is capable of imparting to water colour, when used in combination with it. The density and whiteness of its body renders it more suitable for reflecting and imitating light than any other known material. For the representation of all details in pictures, it is especially valuable, and a great amount of time may be saved by employing it in the place of pure water colour.

Chinese White should not be used too thickly, or it may peel from the surface of the paper. It may be used in combination with any other colour, or it may be employed alone, and glazed over : the latter method is sometimes the more desirable, where brilliancy and depth of effect are necessary.

In the application of Chinese White, calculation and allowance must be made, as it becomes lighter when dry ; and this is the chief difficulty in its use.

When employed too sparingly, and only on the high

lights, which is the common practice, it does not appear sufficiently homogeneous with the surrounding colour, and is too conspicuous. It is best, therefore, to use it in the lightest half-tints, as well as in the lights, in order to avoid the defect referred to.

Chinese White is well suited for the painting of fruit, as it much assists in imparting that vigour and strength of colour, which is characteristic of most kinds of fruit; and by its aid that thin and milk-and-water-colour look is avoided, so frequently to be seen not only in fruit painting, but in other subjects where the purely transparent materials alone have been employed.

In the use of body colour, it must not be understood that, because of its sufficiency to produce results in water colour painting in the best and readiest manner, it may also be employed in the concealment of faults resulting from want of thought and carelessness; for this would be only an abuse of the material not at all contemplated.

To suppose that painting in body colour is easier than oil painting, and that it might be practised as the best means of initiating a knowledge of oil painting, is an error into which many fall. Those who work in both materials must be conscious that the former process is much more difficult in its application than the latter.

THE COLOURS AND MEDIUMS TO BE USED IN WATER COLOUR PAINTING, ETC.

All the colours mentioned as eligible for fruit and still-life painting in oil are also suited for water colour painting, with the exception of Flake White. As this pigment would turn black if used with water colour, Chinese or Zinc White must take its place when painting in body colour is desirable.

The colours prepared in tubes are the most convenient; much time being saved by employing them as compared with the use of those contained in pans, the cakes, &c.

Purity, moreover, is more likely to result from painting with tube colours than by using others. When, however, they are not in use, they should be kept in a closed tin box, as some of the colours become dry if this practice is not observed.

Mediums or vehicles should not be mixed with the colours, except in the dark shadows; a little gum-water may also be added to give depth and richness to the darkest colours.

The gum-water should be newly made when required, as, by keeping, it acquires an acid destructive to some pigments.

An excess of gumic acid is formed in gum-water by fermentation and long keeping; and, if mixed with the Factitious Ultramarine Blue, this pigment will turn

red in a short time afterwards. Its action on many other colours is also more or less destructive to their purity and permanence.

BRUSHES AND OTHER MATERIALS TO BE EMPLOYED FOR WATER COLOUR PAINTING.

Round red sable brushes in metal ferrules, like those employed in oil painting, are equally well suited for painting in water colours. They are not so expensive as the ordinary water colour brushes, and the long handles are an advantage, when the work is performed on an easel.

Flat hog-hair brushes are also to be recommended, more especially for the larger parts of the work and in backgrounds.

When the student begins to work with brushes, after his practice with the pencil or crayon, his inclination will be to use very small ones. This may be permissible at first ; but, as the best work is usually done with the larger brushes, small ones should only be worked with when they are really necessary. What has been advised in this respect with regard to painting in oil, also applies to water colour painting.

A papier-mâché palette, with a white surface, of the size and shape of those used for oil painting, is also best suited for water colours. It is lighter than the ordinary china palette, and furnishes every convenience that can be desired.

Chinese White, however, should not be allowed to dry thickly upon a palette of this description, or it may crack the surface. Dippers, of good size, containing water, may be attached to the palette; the material of which it is composed being light, no inconvenience will be felt from this additional weight.

Certain combinations of colour for the imitation of various kinds of fruit and foliage may be just referred to.

COLOURS TO BE USED FOR THE IMITATION OF CERTAIN KINDS OF FRUIT, ETC.

Lemon Cadmium alone, or in combination with Chinese White, will match the colour of lemons; and this pigment, with a little Cadmium Yellow, will also represent the hue of light-coloured oranges. Oranges of a deeper colour may be imitated by the other Cadmiums and the Vermilions; and the shadows may be painted with Raw and Burnt Sienna, Light Red, Raw Umber, Yellow Ochre, and Vandyke Brown. Brown and Rose Madders will occasionally be useful.

Purple grapes can be imitated with the colours already named for painting them in oil colour; but it will be found desirable for the deeper shadows to be free from White.

In all cases it is best to represent the bloom upon the grapes with opaque colour.

Green grapes may be imitated with Cadmium

Yellow, and Opaque Green Oxide of Chromium ; and the reflections, shadows, and transmitted lights, with the colours which have previously been given in the section on oil painting as suitable for the purpose.

The bloom on the green grapes will also be best imitated with body colour.

All other kinds of fruit are comparatively easy of representation, and a reference to what has been said on painting them in oil should be sufficient.

For the painting of foliage, the Cadmiums, Yellow Ochre, Green Oxide of Chromium, Viridian, and Terre Verte, used in combination with Chinese White, supply all that may be required. Blue Black and White are necessary for the grey lights on leaves.

Aureolin, with Yellow Carmine, mixed with Transparent Oxide of Chromium, Viridian, or Ultramarine, and glazed over White, will give fine transparent greens for the richer parts of foliage, and transmitted lights.

In water colour painting much stippling should be avoided, and, when practised at all, it should be as little discoverable as possible ; the effect of this kind of manipulation being disagreeable, and having also the look of weakness. No doubt at first it will be found exceedingly difficult to approach the reality of objects without the aid of stippling ; but the maintenance of a thoughtful and deliberate habit of working will in time overcome this tendency.

At first all details in every particular should be carefully and truthfully represented.

Any part which may be too much made out, so as to interfere with the general effect of a work as it approaches completion, should be reduced, so that at last the breadth and largeness of Nature may characterize the whole.

Most of the advice and suggestions which are contained in this Manual, relating to fruit and still-life painting in oil, also apply equally to water colour.

Elementary practice, drawing in light and shade, drawing from nature, composition, and progressive studies made in colour, &c., &c., are all as necessary and serviceable in preparing works in water colour as for oil; it is therefore not felt to be desirable in this place to extend the subject further.

THE END.

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